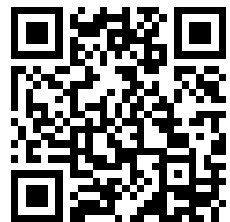


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£25-

HANDEL

HR  
1/8

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

*C. Holt*

E. M. SMYTH.

MASS IN D

TWO SHILLINGS & SIXPENCE.

LONDON: NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER



PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

# VENI, CREATOR SPIRITUS

PARAPHRASED BY

JOHN DRYDEN

SET TO MUSIC FOR

CHORUS, SOLO QUARTET (AD LIB.), AND ORCHESTRA

BY

A. C. MACKENZIE

(OP. 46).

Paper cover, Two Shillings. Full Score, MS. Orchestral Parts in the Press.

## THE TIMES.

The setting of the words is admirably designed, the thematic material is developed with great skill, and the whole work is instinct with true devotional feeling. It is carried on continuously from the opening prelude, through several beautiful episodes in which the employment of a solo quartet is recommended though not insisted on by the composer, to a final *fugato* of sustained interest and effect. That it should be rather better fitted for church performance than for the concert room is not necessarily a drawback; so sound and scholarly a piece of work cannot fail to make a deep impression, if only by its healthy avoidance of all trace of sentimentality. The orchestration, though very skilful, is not a feature of such paramount importance that the substitution of an organ accompaniment need be dreaded on the score of effect.

## DAILY TELEGRAPH.

We know him well as a composer of the romantic school, we now see him in the cap and gown of the learned pundit; but not, be it understood, of the learned pedant. Counterpoint is here a means, in the hands of a master, to an end above and beyond itself; that is the true use of counterpoint, which *per se* is only so much "sounding brass and tinkling cymbal." . . . The *Finale* of the work, a prolonged fugue, with a most important episode for solo voices, is a climax of which any composer might be proud. Indeed, there are few creative musicians of the day who could take a theme and develop it as Dr. Mackenzie with great perseverance and greater skill here works out one of those diatonic subjects of which Handel was so fond. This splendid effort crowns a work which should meet with instant acceptance throughout the country wherever noble and dignified sacred music has admirers.

## STANDARD.

Dr. Mackenzie's latest choral work is homogeneous in structure, and, as the programme annotator says, belongs to "the solid, dignified contrapuntal school, which best accords with English ideas of what religious music should be." This view received confirmation from the manner in which the chorus fulfilled their duties this evening, the attack being splendid, and the general precision unflinching throughout.

## DAILY NEWS.

The Cantata is for the most part in the contrapuntal style, and is thoroughly English in manner and sentiment; but the composer has obviously endeavoured throughout to establish a close alliance between the music and the text,

and the result is a work which, although it may not contain anything particularly novel in design or startling in character, is nevertheless an admirable example of sacred art. Among its happiest features are the setting of the second stanza, "O source of uncreated light," alternately for a trio of soloists and chorus, and with highly effective orchestration; a massive four-part chorus at the words "Proceeding Spirit our defence," and the *Finale* "Immortal honour, endless fame," which is by far the most important number of the Cantata. . . . If only for the sake of this fugue, a magnificent example of absolute musicianship, Dr. Mackenzie's newest composition deserves to be taken into favour by choral societies in every part of the country. Its success this evening was undoubted, and at the close of a capital performance the composer, who himself conducted, was twice recalled and heartily cheered by both choir and audience.

## MORNING POST.

The treatment of the subject, as might be expected from a musician of the attainments of the composer, is both thoughtful and dignified. The parts are vocal and interesting, and the effect gained is noble and satisfying without any resort to strained means.

## DAILY CHRONICLE.

It affords another instance of the skill with which Dr. Mackenzie attains the loftiest heights, and holds the attention of the listener by means that must be approved by all who are staunch advocates of the dignity of their art. . . . I am inclined to think that in the choral way the composer of "The Rose of Sharon" has done nothing better since the series of choruses associated with the procession of the Ark than the concluding portion of this hymn, commencing with the line "Immortal honour, endless fame." The writing here is massive, full of force, and at the same time thoroughly in consonance with the imposing subject. It would be difficult indeed to name any modern composition of its kind that can be followed with greater assurance of comprehension of the composer's views.

## DAILY GRAPHIC.

We can freely praise the sound scholarship, the unflinching earnestness, the dignity, and the strength which characterise Dr. Mackenzie's new Cantata. He is happy in the orchestral passages which connect the different sections of the work, and he has kept his best work for the end. The concluding section of the last chorus, after the resumption of the fugue, is really fine music right on to the close of the work.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

HR  
1/6  
C. Holt.  
WRITTEN FOR PAULINE TREVELYAN.

OCT. 1938.  
—°—

*Lady Penzance  
from Elms.*

# MASS IN D *Jan 93.*

*vide p. 14*

FOR SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

E. M. SMYTH.

PRICE TWO SHILLINGS AND SIXPENCE.

LONDON AND NEW YORK  
NOVELLO, EWER AND CO.

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† 1937. May 20. BBC's. v.g. \*\*  
1943. Feb! 3. — . — .  
1947. Apr. 22. Blackburn Mus. Soc.

N.B.—It is recommended that in performing  
this work, the numbers be given in following order :

*Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, Gloria.*  
(I=p.1.) (III=p.48.) (IV=p.81.) (V=p.88.) (VI=p.94.) (II=p.16.)  
E. M. S.

60 65  
MASS IN D.

No. 1.

KYRIE ELEISON.

E. M. SMYTH.

8. 8. 9. 9.  
*Adagio. TUTTI. BASS.*  
*pp*  
VOICE. Ky ri e lei  
*Adagio.*  
PIANO. *pp*  
♩ = 72.

A *TUTTI. TENOR.*  
*pp*  
Ky ri e lei  
*pp*  
Ky ri e lei  
A *pp*

## B SOPRANO.

ALTO.

*poco a poco cres.*

Ky - ri - e e - lei son, . . Ky - ri - e e - lei

*poco a poco cres.*

son, . . e lei son, . . Ky - ri - e

*poco a poco cres.*

Ky - ri - e e - lei

*poco a poco cres.*C *mf cres. sempre.*

Ky

*mf cres. sempre.*

son, Ky - ri - e e - lei son, e

*mf cres. sempre.*

e - lei son, e lei son, e

*mf cres. sempre.*

son, e lei son, . . Ky

*mf cres. sempre.**mf cres. sempre.*

ri - o . . e - lei son, e - lei son, e - lei son, Ky

lei son, Ky ri - e e - lei son, Ky

lei son, Ky - ri - e e - lei son, e - lei son, Ky

ri - e e - lei



ri - e - lei - son, e - lei - son,

ri - e - lei son,

ri - e - lei son, e

son, e - lei son, Ky - ri -

Ky - ri - e - lei - son, e - lei - son,

Ky - ri - e - lei - son, e - lei - son,

lei - son, e - lei - son, Ky - ri - e -

e, Ky - ri - e - lei

Ky - ri - e, Ky - ri - e - lei - son,

Ky - ri - e - lei - son, e - lei

lei - son, e - lei son, Ky - ri

son, e - lei son, Ky - ri

son, e - lei son, Ky - ri

e - lei son. Chris - te, Chris - te e - lei  
 son, e - lei son. Chris - te, Chris - te, e - lei  
 e e - lei son. Chris - te, Chris - te e - lei  
 e. Chris - te, Chris - te e - lei

Cor. e Tromboni.

son, Chris - te, Chris - te e - lei  
 son, Chris - te, Chris - te e - lei  
 son, Chris - te, Chris - te e - lei  
 son, e - lei son, Chris - te, Chris - te, e - lei son, e

son, Chris - te e  
 son, Chris - te e - lei son, e  
 son, Chris - te e - lei son, e  
 lei son, Chris - te e - lei son, e - lei son, e

*f cres.*

lei son, e lei son, Chris te,

lei son, e lei son, Chris te,

lei son, e lei son, Chris te,

lei son, e lei son, Chris te,

Chris te e

Chris te e

lei son, Chris te e lei

lei son, Chris te e lei

Chris te e lei

Chris te e lei



6 G

son, Chris - te e - lei son,

son, Chris te e - lei son,

son, Chris te,

son, Chris te,

Chris - te e - lei son, Chris - te

Chris - te e - lei son, Chris - te

Chris - te e - lei son, e - lei son, Chris - te

Chris - te e - lei son, Chris - te

e - lei son, Chris - te e - lei son, Chris

e - lei son, Chris - te e - lei son, Chris

e - lei son, Chris - te e - lei son, Chris

e - lei son, Chris - te e - lei son, Chris

e - lei son, Chris - te e - lei son, Chris

te e lei son, e lei son, Chris te

te e lei son, e lei son, Chris te

te e lei son, e lei son, Chris te

te e lei son, e lei son, Chris te

e lei son,

e lei son,

e lei son,

e lei son,

e lei son,

e lei son,

Chris te, Chris te e lei

Chris te, Chris te e lei

Chris te e lei

Chris te e lei

*I pesante molto.*  
 son, .. Ky ri - e  
*pesante molto.*  
 son, e - lei - son, Ky ri - e  
*pesante molto.*  
 son, e - lei - son, Ky ri - e  
*pesante molto.*  
 son, e - lei - son, Ky ri - e

e - lei son, e - lei son, ..  
 e - lei son, e - lei son, ..  
 e - lei son, e - lei son, ..  
 e - lei son, e - lei son, ..

**K** *Più mosso, agitato.*  
 Ky ri - e . . e - lei son, e - lei  
*agitato.*  
 Ky ri - e . . e - lei son, e - lei  
*agitato.*  
 Ky ri - e . . e - lei son, e - lei  
*agitato.*  
 Ky ri - e . . e - lei son, e - lei  
*Più mosso. ♩ = 132.*  
**K**  
*p agitato.*

son, Ky - ri - e

son, Ky - ri - e

son, Ky - ri - e

son, Ky - ri - e

*p cres.*

*p cres.*

*p cres.*

*p cres.*

*p cres.*

lei son, è lei - cen

lei son, e lei - cen

lei son, e lei - cen

lei son, e lei - cen

lei son, e lei - cen

*p cres.*

*p cres.*

*p cres.*

*p cres.*

*p cres.*

do. *f cres.*

son, Ky - ri - e... e

do. *f cres.*

son, Ky - ri - e... e

do. *f cres.*

son, Ky - ri - e... e

do. *f cres.*

son, Ky - ri - e... e

do. *f cres.*

son, Ky - ri - e... e

*f cres.*

*f cres.*

*f cres.*

*f cres.*

*f cres.*



This musical score is for a vocal ensemble and piano. It consists of three systems of staves. The first system has four vocal staves and a grand piano accompaniment. The second system has four vocal staves and a grand piano accompaniment. The third system has four vocal staves and a grand piano accompaniment. The vocal parts are in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: "lei - son, e - lei son, e - lei". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The score includes dynamic markings such as *ff* (fortissimo) and *cres.* (crescendo).

lei - son, e - lei son, e - lei  
lei - son, e - lei son, e - lei  
lei - son, e - lei son, e - lei  
lei - son, e - lei son, e - lei

son, e - lei  
son, e - lei  
son, e - lei  
son, e - lei

son, e - lei  
son, e - lei  
son, e - lei  
son, e - lei

son, e - lei  
son, e - lei  
son, e - lei  
son, e - lei

son, e lei

son, e lei

son, e lei

son, e lei

*rall. ma sempre ff* *Tempo lmo.*

son, Chris te e

son, Chris te e

*rall.* *ff*

Chris te, Chris te e lei

Chris te, Chris te e lei

lei son, Chris te e lei

lei son, Chris te e lei

*con tutta la forza.*

son. decres. *f* Ky ri-e e lei

son, decres. Ky ri-e e lei

son, decres. Ky ri-e Ky ri-e e lei

son, decres. Ky ri-e e lei

N

son. *p* Ky ri-e e lei *pp*

son, *p* Ky ri-e e lei *pp*

N

son. *p* Ky ri-e e lei *pp*

Fl. *pp molto espress.* *cres.* *tr.*

18

Musical score for "Kyrie eleison" by Franz Schubert, Op. 91, No. 1. The score is for voice and piano. It features a vocal line with lyrics "Kyrie eleison" and a piano accompaniment. The tempo is marked "Andante" and the key signature is one flat (B-flat major/D minor). The score includes dynamic markings like "pp" (pianissimo) and "tr." (trill).

*pp* *p* *mf*  
 e - lei son, e  
 lei son, e lei son, e  
 e lei son, e lei  
 lei son, e lei  
 lei son, e lei



Musical score for page 14, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The lyrics are in Latin.

**First System:**  
 Soprano: *lei son,*  
 Alto: *lei son,*  
 Tenor: *son,*  
 Bass: *son,*  
 Piano: *pp* (pianissimo)  
 Dynamics: *pp*, *cres.* (crescendo)  
 Lyrics: *lei son, Ky ri - e e lei*

**Second System:**  
 Soprano: *Ky ri*  
 Alto: *Ky ri - e e lei*  
 Tenor: *son, Ky*  
 Bass: *Ky ri - e e lei*  
 Piano: *mf* (mezzo-forte)  
 Dynamics: *mf*, *p* (piano), *cres.*  
 Lyrics: *Ky ri Ky ri - e e lei son, Ky Ky ri - e e lei*

**Third System:**  
 Soprano: *e e lei son, e lei son,*  
 Alto: *son, Ky ri - e,*  
 Tenor: *ri e e lei son,*  
 Bass: *son, e lei son,*  
 Piano: *pp*  
 Dynamics: *pp*, *Q* (pizzicato)  
 Lyrics: *e e lei son, e lei son, son, Ky ri - e, lei son, son, e lei son,*



## No. 2.

## GLORIA.

*Allegro vivace.*

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.  
♩. = 78.



*ff* *84*

TUTTI. *ff*

Glo - ri - a in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De - o,



glo - ri - a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis De - o,

A

glo - ri a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis De - o,

A

glo - ri - a in ex - cel - sis

glo - ri - a in ex - cel - sis

A



De o, glo - ri - a, glo - ri - a glo - ri - a in ex - cel - sis, glo - ri - a

glo - ri - a in ex - cel - sis De -

in ex - cel - sis De - in ex - cel - sis

in ex - cel - sis, glo - ri - a in ex - cel - sis

- a . . . in ex - cel - sis, glo - ri - a, . . . glo - ri -

[illegible]

glo - ri - a, glo - ri - a

cel - sis, glo - ri - a, glo - ri - a, glo - ri - a

cel - sis, glo - ri - a, glo - ri - a, glo - ri - a

glo - ri - a, glo - ri - a, glo - ri - a

in ex - cel - sis De - o.

in ex - cel - sis De - o.

SOLO. TENOR. dolce.

in ex - cel - sis De - o. Et in . . ter - ra

in ex - cel - sis De - o.

in ex - cel - sis De - o.

pp

SOLO. SOPRANO. dolce.

Et in . .

pax . . ho - mi - nibus bo - nae vo - lun - ta - tis, . . in . .

p

ter - ra pax . . ho - mi - ni bus bo - næ vo - lun - ta

Solo, Alto. *mf espress.* Et . .

ter - ra pax ho - mi - ni - bus, in . .

tis, bo

in . . ter - ra pax . . ho - mi - ni - bus bo - næ

ter ra pax . . ho - mi ni - bus bo

Solo, Bass. *mf* Et in ter

næ vo - lun - ta tis, et in ter - ra

vo - lun - ta tis, in ter - ra pax, et

næ vo - lun - ta tis, pax . . ho -

ra, et in ter - ra pax . . ho - mi - ni - bus,

dim. *pp*





ta - tis, in - ter - ra,

ta - tis, et in ter -

et in - ter - ra pax ho - ni -

ho - ni - ni - bus, .. et in ter - ra

in ter - ra pax, *cres.*

*espress.* ra, in ter - ra .. pax, *mf* et *cres.* in

ni-bus, *dim.* et in ter - ra pax,

pax, in ter - ra pax, *Ob.*

*dim.* *p* *pp* et in .. ter - ra pax ho -

*mf dim.* ter - ra, in .. ter - ra pax ho -

*mf dim.* in .. ter - ra pax ho -

*p dim.* et in ter - ra

*dim.* *pp espress.*

mi - ni - bus bo - nae vo - lun - ta - tis.

mi - ni - bus bo - nae vo - lun - ta - tis.

mi - ni - bus bo - nae vo - lun - ta - tis,

pax, pax ho - mi - ni - bus,

dim. dolce. pp

*slentando poco a poco.*

*pp dolce.* *rall.*

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

*pp dolce.*

pax.

*slentando poco a poco.* *rall.* *pp*

*Tempo 1mo.* 4 *ff*

Lau - da -

Lau - da - mus,

Lau - da -

tis. Glo - ri - a in ex - cel - sis De - o, . . .

*Tempo 1mo.* *ff* *pesante.*

8176

mus, lau - da - mus te, be - ne -  
 lau - da - mus te, lau - da - mus te, be - ne -  
 mus te, be - ne - di - ci - mus, be - ne - di - ci - mus,  
 Lau - da - mus te, be - ne - di - ci - mus te,

di - ci - mus a - do - ra - mus te,  
 di - ci - mus a - do - ra - mus te, a - do - ra - mus te, a - do -  
 te, a - do - ra - mus te, a - do - ra - mus te, a - do -  
 a - do - ra - mus te,

*marcato.*

ra - mus te, glo - ri - fi - ca - mus  
 ra - mus te, glo - ri - fi - ca - mus  
 ra - mus te, glo - ri - fi - ca - mus  
 glo - ri - fi - ca - mus

te, gra - ti - as, gra - ti - as

te, gra - ti - as, gra - ti - as

te, gra - ti - as, gra - ti - as

te, glo - ri - fi - ca - mus te, gra - ti - as

a - gi - mus ti - bi

a - gi - mus ti - bi

a - gi - mus ti - bi

a - gi - mus ti - bi

*sempre ff*

prop - ter

prop - ter

prop - ter

prop - ter



mag-nam glo-ri-am tu-am,

mag-nam glo-ri-am tu-am,

mag-nam glo-ri-am tu-am,

mag-nam glo-ri-am tu-am,

I

Do - mi-ne De-us, Rex cœ - les - tis

Do - mi-ne De-us, Rex cœ - les - tis

I

De - us, De-us, Pa - ter om - ni - po-tens.

De - us, De-us, Pa - ter om - ni - po-tens.

om - ni - po-tens.

om - ni - po-tens.

om - ni - po-tens.

8176.

*L'istesso movimento.*

*dim. e slentando.*

*tenuto Ped.*

*Cello.*

*espress.* *p rall.*

K  
*Adagio. SOLO. BASS.*

*Adagio. SOLO. BASS.*

*pp*

*Je - su Chris - te, Je - su Chris - te*

*SOLO. ALTO. mf a tempo.*

*Ag - nus De - us, Do - mi - ne De - us, Ag - nus De - us*

*pp* *poco rit.* *pp a tempo.*

20

*i, . . Fi - li - us Pa - tris, Ag - nus De - i,*  
*cres.*  
*De - i, . . Fi - li - us Pa - tris, qui tol - lis pec -*  
*cres.*  
*mf* *rit.* *pp*  
*Ag - nus De - i, mi - se - re - re no -*  
*mf* *pp* *rit.* *pp*  
*- ca - ta mun - di, mi - se - re - re no -*  
*mf* *pp* *rit.* *pp*  
*a tempo.* *espress.* *pp*  
*- bis, qui tol - lis pec - ca - ta mun - di.*  
*a tempo.* *pp* *cres.*  
*- bis, su - sci - pe de - pre - ca - ti -*  
*Str.* *pp*  
*a tempo.* *Cor. Anglais.*  
*M*  
*Qui se - des ad dex - te - ram*  
*o - nem nos - tram. Ad*  
*M*  
*cres.* *mf* *pp*

8176

*cres.*

Pa - tris, mi - se - re - re . . no - bis,

*cres.*

dex - te - ram Pa - tris, mi - se - re - re no - bis,

*cres.* *mf*

*pp*

mi - se - re - re, mi - se - re - re

*pp*

mi - se - re - re, mi - se - re - re

*pp* *ppp*

*dim.* *p* *pp*

no - bis, mi - se - re re, mi - se -

no - bis, mi - se -

*pp*

*N*

- re - re, su - sci - pe de - pre - ca - ti -

*mf*

- re - re, mi - se - re - re

*N* *espress.* *Cl.* *mf*



- o - neni nos - tram ;

no - bis ; Qui tol - lis pec - ca - ta

*pp*

*Fl.*

*pp*

*pp* *cres* - - - cen - - do.

mi - se - re - re no -

*pp* *cres* - - - cen - - do.

mun - di, mi - se - re - re no -

*pp* *cres* - - - cen - - do.

**O SOPRANO.**

**ALTO. TUTTI.** *mf* *f*

- bis. Ag - nus De - i, . . . Fi - li - us Pa - tris,

**TENOR. TUTTI.** *mf* *f*

Ag - nus De - i, . . . Fi - li - us Pa - tris,

**BASS. TUTTI.** *f*

- bis. Ag - nus De - i, Fi - li - us Pa - tris,

*mf* *f*

**TUTTI.**

*cres.*

Ag - - nus De - i, qui tol - - - - -

*cres.*

Ag - nus De - i, ni - se -

*espress.* *cres.*

Ag - nus De - i, qui tol - lis pec - ca - ta . . mun - di,

*espress.* *cres.*

Ag - nus De - i, qui tol - lis pec - ca - ta . . mun - di,

*mf* *espress.* *cres.*

lis pec - ca - ta mun - di, mi - se -

*ff* *mf* *f*

re re no bis, mi se

*ff* *mf* *f*

mi - se - re - re no - bis, mi - se - re

*ff* *mf* *f*

mi - se - re - re no - bis, mi - se - re

*ff* *mf* *f*

re - re, mi se - re - re no - bis,

*mf* *f* *pesante.*

re - re, mi se - re - re no - bis,

*mf* *f* *pesante.*

re, mi - se - re - re, mi - se - re - re no - bis,

*mf* *f* *pesante.*

re, mi - se - re - re, mi - se - re - re no - bis,

*mf marcato.* *f* *pesante.*

3

8176.

Ag nus

Ag nus

Ag nus

Ag nus

De i, mi-se-re

De i, mi-se-re

De i, mi-se-re

De i, mi-se-re

re no bis.

re no bis.

re no bis.

re no bis.

re no bis.

*Q*

*SOLO. ALTO. a tempo.*  
*pp*  
Quo - ni - am tu so - lus sanc - tus.

*Q*  
*pp a tempo.*  
*Fl.*  
*pp espress.*

*SOLO. BASS.*  
*pp a tempo.*  
Quo - ni - am tu so - lus sanc -

*rit.*  
*a tempo.*  
*pp*

*L'istesso movimento. TUTTI. a tempo.*  
*pp*  
TUTTI. Tu so - lus  
*pp a tempo.*  
TUTTI. Tu so - lus  
*pp a tempo.*  
TUTTI. Tu so - lus  
tus.

*L'istesso movimento. ♩. = 80.*  
*pp espress.*  
*rit.*  
*pp a tempo.*



*poco a poco cres. e accel.*

sanc - tus, tu so - lus Do - mi - nus, tu so - lus

*poco a poco cres. e accel.*

sanc - tus, tu so - lus Do - mi - nus, tu so - lus

*poco a poco cres. e accel.*

sanc - tus, tu so - lus Do - mi - nus, tu so - lus

**TUTTI. mf** *cres.* tu so - lus

*poco a poco cres. e accel.*

*f* *ff* *♩. - 120.*

sanc - tus, tu so - lus Do - mi - nus, tu so - lus Do - -

sanc - tus, tu so - lus Do - mi - nus, tu so - lus Do -

sanc - tus, tu so - lus Do - mi - nus, tu so - lus Do -

sanc - tus, tu so - lus Do - mi - nus, tu so - lus Do -

mi - nus, tu so - lus.

mi - nus, tu so - lus.

mi - nus, tu so - lus.

mi - nus, tu so - lus.

R *Allegro con fuoco.*  $\text{♩} = 130.$

*ff pesante.*

Tu so-lus Do-mi-nus, tu so-lus Do-mi-nus, Je-su Chris-te, Je-su Chris-te, tu so-lus Do-mi-nus, Je-su Chris-te, Je-su Chris-te, Je-su Chris-te.

*legato.*

tu so-lus al-tis-si-mus

so-lus Do-mi-nus, tu so-lus al-tis-si-mus,

tu so-lus, tu so-lus, tu so-lus, tu so-lus al-tis-si-mus, tu so-lus, tu so-lus al-tis-si-mus, Je-su Chris-te, tu so-lus, tu so-lus al-tis-si-mus, tu so-lus Do-mi-nus, tu so-lus Do-mi-nus, tu so-lus Do-mi-nus, Je-su

*marcato.*

Chris-te, tu so-lus Do-mi-nus, tu . . so-lus

Chris-te, tu so-lus, tu so-lus Do-mi-nus,

Chris-te, tu so-lus Do-mi-nus, Do-mi-nus,

so-lus Do-mi-nus, tu so-lus, tu so-lus

Je-su . . Chris-te,

Je-su . . Chris-te, *mf* tu so-

Je-su . . Chris-te,

Je-su . . Chris-te, *mf* tu so-

*f* al-tis-si-mus, tu so-lus

-lus al-tis-si-mus, tu so-lus

tu so-lus Do-mi-nus, *mf* tu so-lus al-tis-

-lus, tu so-lus Do-mi-nus, tu so-lus

*f* *mf* *f*



T *ff*  
 Do - mi - nus, tu so - lus Do - mi - nus,  
 Do - mi - nus, tu so - lus Do - mi - nus, tu  
 si - mus, tu so - lus Do - mi - nus,  
 Do - mi - nus, tu so - lus Do - mi - nus, tu  
*ff pesante molto.*  
 tu so - lus Do - mi - nus, tu so -  
 so - lus Do - mi - nus, tu so -  
 tu so - lus Do - mi - nus, tu so -  
 so - lus Do - mi - nus, tu so -  
 lus al - tis - si - mus, tu so - lus,  
 lus al - tis - si - mus, tu so - lus,  
 lus al - tis - si - mus, tu so - lus,  
 lus al - tis - si - mus, tu so - lus,  
*pesante molto.*  
 8176.

tu so - lus, tu

tu so - lus, tu

tu so - lus, tu

tu so - lus, tu

so - lus al - tis - si - mus, tu so - lus

so - lus al - tis - si - mus, tu so - lus

so - lus al - tis - si - mus, tu so - lus

so - lus al - tis - si - mus, tu so - lus

so - lus al - tis - si - mus, tu so - lus

al - tis - si - mus,

al - tis - si - mus,

al - tis - si - mus, tu so - lus al - tis - si - mus,

al - tis - si - mus,

tu so-lus Je-su Chris-te,

*pp*

*mf* *dolce.* *p espress.*

*SOLO. BASS.* *mf* Je-su Chris-te,

*SOLO. TENOR.* *pp* *rit. e dim.* Je-su Chris

*pp* *rit. e dim.* *Ped.*

*Meno mosso.*

te,  
*Meno mosso.*  $\text{♩} = 120$

*pp* *Ob.*

SOLO. ALTO.

*pp*  
cum Sanc - to Spi - ri - tu,

in glo

*cres.*  
ri - a De - i, De - i  
*cres.*

*V*  
Pa - tris, A - - - - - men,  
*pp* *Cor Anglais.*

*rit.*  
*pp*  
cum Sanc - to Spi - ri - tu.  
*rit.*



*a tempo.*

*pp a tempo. poco a poco cres. e accel.*

*Tempo 1mo.* **TUTTI.** *In*

**TUTTI.** *In*

**TUTTI.** *In*

**TUTTI.** *In*

*Tempo 1mo.* *f* *> >*

glo - ri - a, in glo - ri - a De - i Pa - tris,

glo - ri - a, in glo - ri - a De - i Pa - tris,

glo - ri - a, in glo - ri - a, in glo - ri - a,

glo - ri - a, in glo - ri - a,

men, in

men, in glo - ri - a, in glo

men,

men, in glo

glo - ri - a, in glo - ri - a De - i

ri - a De i . Pa

in glo - ri - a, in

ri - a, De - i Pa - tris, A

Pa - tris, in glo - ri - a, A - men, A

tris, A - men, in glo - ri - a, A

glo - ri - a, A - men, A

men, in glo - ri - a, A - men, A

men, in glo - ri -

men, in glo - ri - a, in

men, in glo - ri -

men, in glo - ri - a, in

a, in glo - ri - a, A - men, A -

glo - ri - a, A - men, A -

a, in glo - ri - a, A - men, A -

glo - ri - a, A - men, A -

men, in glo - ri - a, in

men, in glo - ri - a, in

men, in glo - ri - a, in

men, in glo - ri - a, in

*sff sff sff pesante.*

8176.

glo - ri - a, in glo - ri - a

glo - ri - a, in glo - ri - a

glo - ri - a, in glo - ri - a

glo - ri - a, in glo - ri - a

De - i Pa - tris, A -

De - i Pa - tris, A -

De - i Pa - tris, A -

De - i Pa - tris, A -

men, A - men, A - men, A -

men, A - men, A - men, A -

men, A - men, A - men, A -

men, A - men, A - men, A -

*largamente.*



A - - - men, A - - - men,

A - - - men, A - - - men,

A - - - men, A - - - men,

A - - - men, A - - - men,

in glo - ri - a De - - i

in glo - ri - a De - - i

in glo - ri - a De - i, De - - i

in glo - ri - a De - i, De - - i

Pa - - tris, A - - - men, accel.

Pa - - tris, A - - - men, accel.

Pa - - tris, A - - - men, accel.

Pa - - tris, A - - - men, accel.

Pa - - tris, A - - - men, accel.

accel. A men,

accel. A men,

accel. A men,

accel. A men,

Più mosso.  $\text{♩} = 152.$

A men, A men,

A men, A men,

A men, A men,

A men, A men,

ff

rit. men, A men.

rit. men, A men.

rit. men, A men.

rit. men, A men.

rit. men, A men.

8176.

15<sup>3</sup>/<sub>4</sub>  
19<sup>1</sup>/<sub>4</sub>

No. 8.

CREDO.

*Allegro con fuoco.*

**SOPRANO.** *f* *pesante.* Cre - do, cre - do in

**ALTO.** *f* *pesante.* Cre - do, cre - do in

**TENOR.** *f* *pesante.* Cre - do, cre - do in

**BASS.** *f* *pesante.* Cre - do, cre - do in

**PIANO.** *f* *Allegro con fuoco.*

$\text{♩} = 126$   
to 144.

u - num De - - - - - um, *marcato.*

u - num De - - - - - um, Pa - trem om -

u - num De - - - - - um,

u - num De - - - - - um,

*f* *marcato.*

*marcato.* *f* Pa - trem om - ni - po - ten - tem, om - ni - po - ten

ni - po - ten - tem, Pa - trem, Pa

*marcato.* *f* Pa - trem om - ni - po - ten

*cres.* *ff*

tem, om - ni - po - ten - tem, *A pesante.*  
 trem om - ni - po - ten - tem, *fac - pesante.*  
 trem om - ni - po - ten - tem, *fac - pesante.*  
 trem om - ni - po - ten - tem, *fac -*  
 trem, om - ni - po - ten - tem, *A*  
*f pesante.*

- to - rem cæ - li et ter - ræ, vi - si - bi - li -  
 - to - rem cæ - li et ter - ræ, vi - si - bi - li -  
 - to - rem cæ - li et ter - ræ, vi - si - bi - li -  
 vi - si - bi - li -  
*Trombe.*  
*f*

- um om - ni - um.  
 - um om - ni - um.  
 - um om - ni - um.  
 - um om - ni - um.  
*f* *dim.*



[illegible]

- tum,  
 - tum, *f cantabile.*  
 - tum, *f cantabile.* Fi - li - um De - i u -  
 - tum, Fi - li - um De - i u -  
*f cantabile.*  
 et . . . ex Pa - tre  
 et . . . ex Pa - tre  
 - ni - ge - ni - tum,  
 - ni - ge - ni - tum,  
 na - tum . . . an - te om - ni - a  
 na - tum . . . an - te om - ni - a  
 an - te om - ni - a  
 an - te om - ni - a  
 na - tum an - te om - ni - a  
 na - tum an - te om - ni - a

sæ - cu - la, De - um de De -

sæ - cu - la, De - um de De -

sæ - cu - la, De - um de De -

sæ - cu - la, De - um de De -

*C marcato. tempo*

o, lu - men de lu - mi - ne, De - um

o, lu - men de lu - mi - ne, De - um

o, lu - men, lu - men de lu - mi - ne, De - um

o, lu - men, lu - men de lu - mi - ne, De - um

*marcato. tempo*

*poco accelerandosi.*

ve - rum de De - o ve - ro, ge - - - ni -

*poco accelerandosi.*

ve - rum de De - o ve - ro, ge - - - ni -

*poco accelerandosi.*

ve - rum de De - o ve - ro, ge - - - ni -

*poco accelerandosi.*

ve - rum de De - o ve - ro, ge - - - ni -

*poco accelerandosi.*

- tum non fac - - tum, con - sub - stan - ti -  
 - tum non fac - - tum, con - sub - stan - ti -  
 - tum non fac - - tum,  
 - tum non fac - - tum,  
 a - lem Pa - tri, per quem, per  
 a - lem Pa - tri, per quem,  
 con - sub - stan - ti - a - lem Pa - tri,  
 con - sub - stan - ti - a - lem Pa -  
 quem . om - do. ni  
 per quem, per - do. quem om ni  
 per quem, per quem do. om ni  
 tri, per quem, per quem om ni  
 - do. fff  
 8176



a fac - ta sunt, fac - ta sunt.

a fac - ta sunt, fac - ta sunt.

a fac - ta sunt, fac - ta sunt.

a fac - ta sunt, fac - ta sunt.

*ff largamente.*

*legatissimo.*

*dim.*

*L'istesso movimento. SOLO. TENOR.*

*mf* Qui prop - ter nos ho - mi - nes, . . . et . .

*L'istesso movimento. (♩ = 144.)*

*p*

*p*

*dim.*

prop-ter nos - tram sa - lu - tem, des -

*pp*

*sf*

*dim.* *p* *dim. e rall.*

cen - dit de cœ -

*sf p* *p* *dim. e rall.*

*Andante.*

lis.

*Andante.* ♩ = 76.

*Fl. Solo.* *Fl.* 3

*pp molto dolce.*

*SOLO SOPRANO.* *pp*

Et . . . in - car - na - tus

*pp*

*slentando*

est de Spi - ri - tu

*pp* *slentando*

*molto.* *F* *Meno mosso.* *pp*

Sane to, ex - Ma - ri -

*Meno mosso.* ♩ = 60.

*Sva.* *Fl.* 3 *tr*

*molto.* *ppp*



*Adagio non troppo.*  
TUTTI. SOPRANO.

6'

57

TUTTI. ALTO.

TENOR.

BASS.

*Adagio non troppo.* ♩ = 66.

8176.



*cres.* ti-am pro no *cres.* bis, *mf* *cres.* cru - ci -  
 ti - am pro no *mf* bis, cru - ci - fix - us .  
*cres.* cru - ci - fix - us . . e - ti - am, *f*  
 fix - us, era - ci - fix - us . . e - ti - am, pro no  
*cres.* *f* *dim.* fix - us e - ti - am, cru - ci - fix us, cru - ci -  
*cres.* *f* *dim.* e - ti - am, cru - ci - fix - us e - ti - am, cru - ci -  
*cres.* *f* *dim.* cru - ci - fix - us e - ti - am, cru - ci - fix *dim.*  
*cres.* bis, cru - ci - fix us,  
*cres.* *f* *dim.* fix - us, cru - ci - fix us, pas - sus, pas - sus et se -  
 fix - us, cru - ci - fix - us, pas - sus, pas - sus et se -  
 us, . . cru - ci - fix - us, pas - sus, pas - sus et se -  
*espress.* cru - ci - fix - us, pas - sus, pas - sus et se -  
*pp* *ppp*

pul - tus.  
 pul - tus, et se - pul - tus est.  
 pul - tus, et se - pul - tus est, et . . se - pul - tus  
 pul - tus, se - pul - tus est, et . . se - pul - tus  
 Celli.  
 pp espress.

*Allegro con fuoco.*  
 Re-sur -  
 Re-sur - rex  
 mf cres. molto. Re-sur - rex  
 mf cres. molto. Re-sur - rex  
 est.  
 est.  
 Et re-sur - rex  
*Allegro con fuoco, ♩ = 144.*  
 Ob.  
 p rit.  
 mf cres. molto.

Re-sur - rex - it ter - tia di - e se - cun - dum Scrip - tu  
 rex - it,  
 it, re - sur - rex - it ter - tia di - e se - cun -  
 it, re-sur - rex - it ter - tia di - e se - cun - dum Scrip - tu  
 it, re-sur - rex - it ter - tia di - e se - cun - dum, se - cun  
 f

ras. Et . . as - cen - dit . . . in

dum Scrip - tu ras. Et . . as - cen - dit . . . in

ras. Et . . as - cen - dit . . . in

dum Scrip - tu ras. Et . . as - cen - dit . . . in

*H*

*f*

cæ - lum, se - det ad dex - te - ram

cæ - lum, se - det ad dex - te - ram

cæ - lum, se - det ad dex - te - ram

cæ - lum, se - det ad dex - te - ram

Pa - tris, *marcato.*

Pa - tris, et i - te - rum ven - tu - rus est

Pa - tris, *marcato.* cum glo -

Pa - tris, et i - te - rum ven - tu - rus est cum glo -

*Tromboni.*

*marcato.**marcato.**marcato.**marcato.**marcato.***I****fff****fff****fff****fff****fff****fff****I****fff**





First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "rit ti" and "rit fi". The piano accompaniment features a rhythmic pattern in the right hand and a more active line in the left hand.

Second system of the musical score. The vocal parts are marked with "nis." and have rests. The piano accompaniment includes a key signature change to C major (indicated by a natural sign on the F) and a tempo change to "K". It features a triplet in the right hand and a sixteenth-note figure in the left hand. Dynamics include "dim." and "6".

Third system of the musical score, featuring piano accompaniment. The right hand has a melodic line with a "dim." marking. The left hand has a rhythmic pattern. The tempo is marked "dim. e rall. poco a poco..".

Fourth system of the musical score, featuring piano accompaniment. The right hand has a melodic line with a "p" marking. The left hand has a rhythmic pattern. The tempo is marked "p" and "pp". The system ends with a double bar line.

SOLO. SOPRANO.  
Andante.

Cre do, cre do in

SOLO. ALTO.  
Cre do, cre do in

SOLO. TENOR.  
Cre do, cre do in

SOLO. BASS.  
Cre do, cre do in

pp Andante.  $\text{♩} = 76.$

Cello. Solo.

Spi - ri - tum Sanc - tum, in Spi - ri - tum Sanc -

Spi - ri - tum Sanc - tum, in Spi - ri - tum Sanc -

Spi - ri - tum Sanc - tum, in Spi - ri - tum Sanc -

Spi - ri - tum Sanc - tum, in Spi - ri - tum Sanc -

L Allegro energico.

TUTTI. energico.

tum. TUTTI. energico. Do - mi-num et vi-vi-fi-can

tum. TUTTI. energico. Do - mi-num, Do-mi-num et vi-vi-fi-can

tum. TUTTI. energico. Do - mi-num, Do - mi-num et vi-vi-fi-can

tum. Do - mi-num et vi-vi-fi-can - tem, Do - mi-num et vi-vi-fi-can

L Allegro energico.  $\text{♩} = 152.$

f energico.

*Andante.*  
Solo. *cres. poco a poco.*

Qui ex Pa - - - tre,

Solo. *cres. poco a poco.*

Qui ex Pa - - - tre,

Solo. *cres. poco a poco.*

Qui ex Pa - - - tre,

Solo. *cres. poco a poco.*

Qui,

*tem.*

*tem.*

*tem.*

*tem.*

*8va*

*Andante.*

*p cres. poco a poco.*

qui ex Pa - tre, Fi - li - o

qui ex Pa - tre, Fi - li - o

qui ex Pa - tre, Fi - li - o

qui ex Pa - tre, Fi - li - o

qui ex Pa - tre, Fi - li - o

qui ex Pa - tre, Fi - li - o

qui ex Pa - tre, Fi - li - o

qui ex Pa - tre, Fi - li - o



*Allegro energico.*

que pro - ce - dit.

que pro - ce - dit.

que pro - ce - dit.

que pro - ce - dit.

*energico.*

*energico.*

*energico.*

*energico.*

Qui cum Pa -

Qui cum Pa - tre et Fi - li -

@ 13'

*Allegro energico.*

*energico.*

Qui cum Pa - tre et Fi - li - o si - mul

cum Pa - tre et Fi - li - o si - mul

- tre, qui cum Pa - tre et Fi - li - o si - mul

- o, qui cum Pa - tre et Fi - li - o si - mul

*Ped.*

M. *Lo stesso movimento.*

*sempre f*

*L'istesso movimento.* *sempre f*

*M*

*L'istesso movimento.* *(♩ = ♪) ♩ = 152.*

*M*

*sempre f*

M *L'istesso movimento.* ( $\bigcirc = \bullet$ )  $\bigcirc = 152$ .

Musical score for "Ave Maria" by Franz Schubert. The score is written for voice and piano. The key signature is D major (two sharps: F# and C#). The time signature is 3/4. The tempo is marked "Andante". The score consists of five systems of music. The first system shows the vocal melody starting with "a - do - ra - - - - - tur, et con - glo - ri - fi -". The second system continues the vocal melody with "mul a - - - - - do - ra - tur, et con - glo - ri - fi -". The third system shows the vocal melody with "ra - tur, si - - - - - mul a - do - ra - tur," and the piano accompaniment with the instruction "sempre f". The fourth system shows the vocal melody with "si - - - - - mul a - do - ra - tur," and the piano accompaniment. The fifth system shows the vocal melody with "si - - - - - mul a - do - ra - tur," and the piano accompaniment. The score is a full page of music.

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'Moderato'. The score is written for a vocal soloist and a piano accompaniment. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The vocal part is written on a single staff with a soprano clef, and the piano part is written on two staves (treble and bass clefs). The lyrics are in Latin, and the score includes various musical notations such as notes, rests, and dynamic markings like 'cres.' (crescendo). The vocal line begins with 'ca - tur, a - do - ra - tur, qui' and continues with 'ca - tur, a - do - ra - tur, qui' and 'et con - glo - ri - fi - ca - tur, qui lo - cu - tus est, lo - et con - glo - ri - fi - ca - tur, a - do - ra -'. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal melody.

*poco a poco.*

lo - cu - tus est . . per pro - phe - tas, qui lo -

*poco a poco.*

lo - cu - tus est . . per pro - phe - tas, qui lo - cu - tus

*poco a poco.*

cu - tus est, qui lo - cu - tus est per pro - phe - tas, lo -

*poco a poco.*

- tur, qui lo - cu - tus est per pro - phe - tas, lo -

*poco a poco.*

cu - tus est . . per pro - phe

est . . per pro - phe - tas, qui lo - cu - tus, lo -

cu - tus est, qui lo

cu - tus est, qui lo - cu - tus est, qui lo -

*f* > > > N

tas, per pro - phe - tas.

cu - tus est per pro - phe - tas.

cu - tus est per pro - phe - tas.

cu - tus est per pro - phe - tas.

cu - tus est per pro - phe - tas.

*f* > > > N

*pesante.*

Cre - do, . . cre - do in u - nam sanc - tam Ca -  
Cre - do, . . cre - do in u - nam sanc - tam Ca -  
Cre - do, . . cre - do in u - nam sanc - tam Ca -  
Cre - do, . . cre - do in u - nam sanc - tam Ca -

tho - li - cam et A - pos - to - li - cam Ec -  
tho - li - cam et A - pos - to - li - cam Ec -  
tho - li - cam et A - pos - to - li - cam Ec -  
tho - li - cam et A - pos - to - li - cam Ec -

cle - si - am. Con -  
cle - si - am. Con -  
cle - si - am. Con -  
cle - si - am. Con -



fi - te - or u - num bap -

fi - te - or u - num bap -

fi - te - or u - num bap -

fi - te - or u - num bap -

*pesante.*

tis - ma in re - mis - si - o - nem pec - ca - to

tis - ma in re - mis - si - o - nem pec - ca - to

tis - ma in re - mis - si - o - nem pec - ca - to

tis - ma in re - mis - si - o - nem pec - ca - to

*Adagio.*  $14\frac{3}{4}$

rum.

rum.

rum. *p* Et ex - pec - to re - sur - rec - ti -

rum. *p* Et ex - pec - to re - sur - rec - ti -

*Adagio.* 88.

*p* Tromboni.

8176.

*rall. e dim.*

*mf* *p* *pp*

o - nem mor - tu - o rum.

*mf* *p* *pp*

o - nem mor - tu - o rum.

*colle voci.*

*rall. e dim.* *pp*

*O Allegro non troppo.*

*pp*

Et vi - tam ven - tu - ri

Et vi - tam ven - tu - ri sæ - cu - li,

*O Allegro non troppo. ♩ = 160.*

*pp*

*rit.* *Allegro.*  $\frac{16}{4}$

A - men,

sæ - cu - li,

*Allegro. ♩ = 110.*

*rit. 2.* *p cres.*

8176.

*marcato.*  
*mf*  
Et vi - tam ven - tu - ri sæ

*marcato.*  
*mf*  
Et vi - tam ven -  
cu - li, A - - - - - men, A - -

tu - ri sæ - - - - - cu - li, A - - - - -  
men, A - - - - - men, A - men, A - - - - -

*marcato.*

*P* *f* Et vi - tam ven - tu - ri

men, A - - - men, A

men, A - - - men, et . . . vi - tam ven - tu - ri

sæ - cu - li, A

- men, A - - - men, A - - - men, A - - -

sæ - cu - li, A - - - men, A - - - men,

- men, A - - - men, et vi -

men, A - - - men, A

A - - - men, A

*f marcato.* Et vi - tam ven - tu - ri sæ - cu -

*marcato il basso.*



tam ven - tu - ri sæ - cu -  
 men, et vi - tam ven - tu - ri sæ - cu - li, A - men, A - men,  
 men, A - men, A - men, et  
 li, A - men, A - men,

*decres.* *p*  
 li, A - men,  
*decres.* A - men, et vi - tam ven - tu - ri  
*decres.* vi - tam ven - tu - ri sæ - cu - li, A -  
*mf* A - men, et . . vi - tam ven - tu - ri

*p* et vi - tam ven - tu - ri . . sæ - cu - li, et  
 sæ - cu - li, . . . A - men, et vi - tam ven - tu - ri, et  
 men, et vi - tam ven - tu - ri, A - men, A - men, et  
 sæ - cu - li, et vi - tam ven - tu - ri, et

*mf dolce.*

vi - tam ven - tu - ri sæ - cu - li, A *mf dolce.*

vi - tam ven - tu - ri sæ - cu - li, A *mf dolce.*

vi - tam ven - tu - ri, ven - tu - ri sæ - cu - li, A

vi - tam ven - tu - ri, ven - tu - ri sæ - cu - li,

*mf dolce.*

*cres.* men, A - men, A -

*cres.* men, A - men, A -

*mf* men, A - men, A - men, A -

*cres.* et vi - tam ven - tu - ri sæ - cu -

*cres.* *f*

*marcato il basso.*

*ff* men, A - men,

*ff* men, A - men,

*ff* men, A - men, et vi - tam ven -

*ff* li, A - men,

*ff* *p*

*ff* *p*

8176.

*p* *dim.*  
et vi - tam ven - tu - - - - - ri  
et vi - tam ven - tu - - - - - ri  
tu - - - - - ri  
et vi - tam ven - tu - ri  
*dim.*

*pp*  
sæ - - - - - cu - li,  
sæ - - - - - cu - li, *pp* *cres.*  
sæ - - - - - cu - li, *pp* *cres.*  
sæ - - - - - cu - li, *pp* *cres.*  
sæ - - - - - cu - li, et vi - tam ven - tu - - - - -  
et vi - tam ven - tu - - - - -  
*pp* *cres.*

*p* *cres.* *f*  
et vi - tam ven - tu - - - - - ri, et vi - tam ven -  
tu - - - - - ri, et vi - tam ven - tu - ri, vi - tam ven -  
tu - - - - - ri, et vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven -  
ri, et vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven -  
*mf* *cres.* *f*  
*mf* *cres.* *f*

*Poco più mosso.*

tu - ri sæ - cu - li, A - - - men, A - - -

tu - ri sæ - cu - li, A - - - men, A - - -

tu - ri sæ - cu - li, A - - - men, et vi - tam ven - tu - ri

tu - ri sæ - cu - li, A - - - men, A - - - men,

*Poco più mosso. ♩ = 116.*

*marcato.*

men,

*marcato. cres.*

men, et vi - tam ven - tu - ri sæ - - -

sæ - - - cu - li, A - - - men, A - - - men,

A - - - men, A - - - men,

*cres.*

*ff*

**R**

vi - tam ven - tu - ri sæ - - - cu - li, A - - - men, A - - -

cu - li, A - - - men, A - - - men, A - - - men, A - - -

A - - - men, A - - - men, A - - - men, A - - -

et vi - tam ven - tu - ri sæ - - - cu - li, A - - -

**R**



men, A - - men, A - - men, A

men, A - - men, A - - men, A

men, A - - men, A - - men, A

men, A - - men, A - - men, A

*pesante.*

men, et vi - tam ven - tu - ri sæ - cu - li,

men, et vi - tam ven - tu - ri sæ - cu - li,

men, et vi - tam ven - tu - ri sæ - cu - li,

men, et vi - tam ven - tu - ri sæ - cu - li,

A - men, A - men, A - men, A - men, A - men, A

A - men, A - men, A - men, A - men, A - men, A

A - men, A - men, A - men, A - men, A - men, A

A - men, A - men, A - men, A - men, A - men, A

*fff*

men, A - men, A - men, rit.  
 - men, et . vi - tam ven - tu - ri . sæ - cu - li, A - men, rit.  
 - men, A - - men, . . A - - - men, A - men, rit.  
 - men, et . vi - tam ven - tu - ri . sæ - cu - li, A - men, rit.

*molto.* *Più mosso.*  
 A - men, *molto.*  
 A - men, *molto.*  
 A - men, *molto.*  
 A - men, *molto.*  
 men, *Più mosso. ♩ = 164.*  
*molto.* *ff sempre.*

T *ff* A - men, A - men,  
 A - men, A - men,  
 A - men, A - men,  
 A - men, A - men,  
 T *ff* A - men, A - men,

This musical score page, numbered 80, contains vocal and piano parts. The vocal parts (Soprano, Alto, Tenor, and Bass) are written in treble and bass clefs with a key signature of two sharps (F# and C#). The lyrics "men, A-men" are repeated throughout. The piano accompaniment is written in grand staff (treble and bass clefs). The score includes tempo markings such as *accel.* (accelerando) and *rit. molto.* (ritardando molto). There are also dynamic markings like *A* (Allegro) and *rit.* (ritardando). The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The page concludes with the number 8176.

4. 4. 4.

5. 5. 5.

81

No. 4.

## SANCTUS.

Solo. ALTO.

*Adagio non troppo.*

VOICE.

*cres.**dim.**cres.**dim.**pp**cres.**dim.**cres.**dim.*

A

oth.

TUTTI. SOPRANO I.

*pp**mf*

TUTTI. SOPRANO II.

*pp**mf*

TUTTI. ALTO I.

*pp**mf*

TUTTI. ALTO II.

*pp**mf*

A

*pp (a capella.)**mf*



B

*mf*

Ple - ni sunt

- tus.

- tus.

- tus.

- tus.

*pp* Tromboni.

B

*p**cres.*

cæ - li et ter - ra glo - ri - a tu - a, ple - ni sunt

*pp* Ple - ni,*pp* Ple - ni,*pp* Ple - ni,*pp* Ple - ni,*cres.**pp**pp**cres.**f*

cæ - li et ter - ra glo - ri - a tu - a.

*cl.**cres.**mf**espress.*

**C SOPRANO I.**  
*pp animandosi. cres.* Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a. *f* Ho - san - *Più mosso.*

**SOPRANO II.**  
*mf. cres. animandosi* Ple - ni glo - ri - a tu - a. *f* Ho - san -

**ALTO I.**  
*p. cres. animandosi.* Ple - ni, ple - ni glo - ri - a tu - a. *f* Ho - san -

**ALTO II.**  
*mf. cres. animandosi.* Ple - ni glo - ri - a tu - a. *f* Ho - san -

**C TENOR I.**

**TENOR II.**

**BASS I.**

**BASS II.**

**C**  
*pp animandosi. cres.* *f* *Trombe.* *Più mosso.*

na, Ho - san - na, Ho - san -

na, Ho - san - na, Ho - san -

na, Ho - san - na, Ho - san -

na, Ho - san - na, Ho - san -

na, Ho - san - na, Ho - san -

Ho - san

Ho - san

Ho - san

Ho - san

*pesante.*

na, Ho-san-na in ex-cel-sis,  
na, Ho-san-na in ex-cel-sis,  
na, Ho-san-na in ex-cel-sis,  
na, Ho-san-na in ex-cel-sis,  
san-na, Ho-san-na in ex-cel-sis,  
na, Ho-san-na in ex-cel-sis,  
san-na, Ho-san-na in ex-cel-sis,  
na, Ho-san-na in ex-cel-sis,  
D

Ho-san-na, Ho-san-na in ex-cel-sis,  
Ho-san-na, Ho-san-na in ex-cel-sis,  
Ho-san-na, Ho-san-na in ex-cel-sis,  
Ho-san-na, Ho-san-na in ex-cel-sis,  
Ho-san-na, Ho-san-na in ex-cel-sis,  
Ho-san-na, Ho-san-na in ex-cel-sis,  
Trombe, Ho-san-na in ex-cel-sis,  
ff sempre, Ho-san-na in ex-cel-sis,  
D

*fff*

cel - sis, Ho-san - na, Ho-san - na, Ho-san -

cel - sis, Ho-san - na in ex-cel - sis, Ho-san -

cel - sis, Ho-san na in ex-cel - sis, Ho-san -

cel - sis, Ho-san na, Ho-san na, Ho-san -

cel - sis, Ho-san na, Ho-san - na, Ho-san -

cel - sis, Ho-san - na in ex-cel - sis, Ho-san -

cel - sis, Ho-san na in ex-cel - sis, Ho-san -

cel - sis, Ho-san na, Ho-san - na, Ho-san -

*fff*

*dim. subito. rall.*

na in . . ex - cel - sis, Sane tus. *pp*

*dim. subito. rall.*

na in . . ex - cel - sis, Sane tus. *pp*

*dim. subito. rall.*

na in ex - cel - sis, Sane tus, *pp*

*dim. subito. rall.*

na in ex - cel - sis, Sane tus.

na in . . ex - cel - sis.

na in . . ex - cel - sis.

na in . . ex - cel - sis.

na in . . ex - cel - sis.

*dim. subito. rall.*



SOLO. ALTO.  
E Tempo 1mo.

86

*mf. espress.*

Ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a.

SOPRANO I.

*mf. cres.*

SOPRANO II.

*p. cres.*

Ple - ni sunt

ALTO I.

Ple - ni sunt cæ - li et ter -

*mf. cres.*

ALTO II.

*p. cres.*

Ple

TENOR I.

Ple - ni sunt cæ

*p. cres.*

TENOR II.

Ple - ni sunt cæ

*p. cres.*

Ple

ni

E Tempo 1mo.

Cor.  
*p. espress.*

*cres*

cen

do.

cæ - li et ter - ra glo - ri - a tu - a.

ra, et ter - ra glo - ri - a tu - a.

ni, ple - ni glo - ri - a tu - a.

li et ter - ra glo - ri - a tu - a.

li et ter - ra, sunt cæ - li et

sunt cæ li, sunt cæ - li et

BASS I. *f. espress.*

BASS II. Ple - ni sunt cæ - li et ter - ra glo - ri - a tu -

Ple - ni sunt cæ - li et ter - ra glo - ri - a tu

F *espress.* *rit.*  
*mf dim. e slentando.* Sanc tus, Sanc  
*mf dim. e slentando.* *pp* Sanc tus.  
*mf dim. e slentando.* *pp* Sanc tus.  
*mf dim. e slentando.* *pp* Sanc tus.  
*mf dim. e slentando.* *pp* Sanc tus.  
*mf dim. e slentando.* *pp* ter-ra glo-ri-a tu-a.  
*mf dim. e slentando.* *pp* *rit.* ter-ra ple ni.  
*mf dim. e slentando.* *pp* a, glo-ri-a tu-a.  
*mf dim. e slentando.* *pp* a.  
*mf dim. e slentando.* *pp* *espress.* *rit.* Tromboni.  
 tus.  
 TUTTI SOPRANO I. *rit.* *molto.*  
 SOPRANO II. *rit.* *molto.* Sanc tus.  
 ALTO I. *rit.* *molto.* Sanc tus.  
 ALTO II. *rit.* *molto.* Sanc tus.  
 Trombe. *pp* *slentando.* *pp* *rit.* *molto.* Sanc tus.

## No. 5.

## BENEDICTUS.

**VOICE.** *Andante.* **SOLO. SOPRANO.** *pp*

Be - ne - dic - tus qui

**PIANO.** *Andante.* *Vi. sordini.* *pp dolcissimo.* = 86.

ve - nit in no - mi - ne Do - mi - ni, qui ve -

- nit in no - mi - ne, in no - mi - ne Do - mi - ni, be - ne -

dic - tus qui ve - nit in no - mi - ne

**TUTTI\* SOPRANO I.** *pp* Be - ne - dic - tus qui ve - nit in no - mi - ne

**TUTTI\* SOPRANO II.** *pp* Be - ne - dic - tus qui ve - nit in no - mi - ne

**TUTTI\* ALTO.** *pp* Be - ne - dic - tus qui ve - nit in no - mi - ne

*pp*

\* The Chorus to be divided into three equal parts.

Do - mi - ni qui ve - nit in no - mi - ne Do - mi

Do - mi - ni,

Do - mi ni,

Do - mi ni,

be - ne

ni, be - ne - dic

be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi

be - ne - dic - tus, be - ne - dic

dic - tus qui ve - nit in no - mi - ne Do - mi

tus.

ni.

tus.

ni, qui ve - nit, qui ve - nit in no - mi - ne Do - mi

pp cres. cen do.

pp cres. cen do.

Cor Anglais,  
espress.



Musical score for "Gloria" by Giuseppe Verdi. The score is written for voice and piano. The key signature is D major (two sharps). The tempo is marked "Allegro". The score includes the following lyrics:

qui ve nit in no mi ne Do mi ni, in no mi ne Do mi ni, qui ve nit in no mi ne Do mi ni, mi ne Do mi ni ve nit, mi ne Do mi ni ve nit, mi ne Do mi ni ve nit, ni, Ho san na in ex cel sis, in ex cel sis, Ho san na, Ho san na, Ho san na in ex cel sis, Ho san na, Ho san na, Ho san na in ex cel sis.

The score is divided into two systems. The first system contains the vocal entry and the piano accompaniment. The second system contains the vocal solo and the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, pp, f, cresc., dim.).

D *cres.* *mf*  
 sis, be-ne-dic-tus, be-ne-  
 sis, be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-  
 sis, be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-  
 sis, be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-  
 D *pp* *dolce,*  
 dic-tus qui ve-nit in no-mi-ne Do-mi-ni, .  
 ni, bene-dic  
 ni, be-ne-dic  
 ni, be-ne-dic  
 pp  
 qui ve-nit in no-mi-ne, in no-mi-ne, Do-mi-  
 tus,  
 tus,  
 tus,  
 E *pp* *cres.* *mf*  
 pp *cres.* *mf*

92

*p* *cres.* *f*

ni, qui ve - nit in no - mi - ne, qui ve - nit

*cres.* *p* *mf*

qui ve - nit in . . no - mi -

*mf* *cres.*

qui ve -

*pp* *cres.* *mf*

qui ve - nit in no - mi - ne, in no - mi - ne Do - mi -

*pp* *cres.* *mf*

*pp a tempo.*

in . . no - mi - ne, in .

*rit.* *pp a tempo.*

ne, qui ve - nit, ve - nit in no - mi - ne Do - mi - ni, in

*rit.* *pp a tempo.*

nit, qui ve - nit in no - mi - ne Do - mi - ni, in

*rit.* *pp a tempo.*

ni, qui ve - nit in no - mi - ne Do - mi - ni, in

*rit.* *pp a tempo.*

*dim.* *F* *mf* *espress.*

no - mi - ne Do - mi - ni, in no - mi - ne

*dim.*

no - mi - ne Do - mi - ni,

*dim.*

no - mi - ne Do - mi - ni,

*dim.*

no - mi - ne Do - mi - ni,

*dim.* *F* *p espress.* *Cello.* *mf*

Do - mi - ni, be - ne - dic

be - ne - dic

qui ve - nit in no - mi - ne Do - mi - ni, be - ne - dic

be - ne - dic

*Cor Anglais.*

*p*

*G* *slentando sin al fine.* *p*

tus, be - ne - dic tus, be -

*pp* *slentando.*

tus qui ve - nit in no - mi - ne Do - mi - ni,

*pp* *slentando.*

tus qui ve - nit in no - mi - ne Do - mi - ni,

*pp* *slentando.*

tus qui ve - nit in no - mi - ne Do - mi - ni,

*G* *pp* *slentando sin al fine.* *Ob.* *dolce.*

*Ped.*

*rit.*

ne - dic tus.

*rit.* *ppp*

be - ne - dic tus. . .

*rit.* *ppp*

be - ne - dic tus. . .

*rit.* *ppp*

be - ne - dic tus. . .

*rit.* *pp* *ppp*

*Ped.*



## No. 6.

## AGNUS DEI.

VOICE. *Adagio.* SOLO. TENOR. *p*

Ag - - - nus De - i, . .

PIANO. *pp* *legatissimo.*  $\text{♩} = 116.$

*pp* qui tol - - - lis pec - ca - - ta mun -

*pp* *cres.* di, qui tol - lis, qui tol - lis, pec - ca - ta . mun -

*pp* *cres.* di, mi - se - re - re, mi - se - re

*do.* *mf* *sf* *pp* *sf* *pp*

re, mi - se - re - re, . . mi - se - re - re no - bis,

*mf*

*A* *pp* mi - se - re - re, . . mi - se - re - re, . . *Cl. espress.*

*pp* Ag - nus De - i, . . . . . *cres.* mi - se -

re - re . . no - - - bis, *f* Ag - nus

*cres.* do. *mf*

*dim.* De - i, qui tol - lis, qui tol - lis *dim.* pec - ca - ta mun - di,

*p* *dim.* *poco rit.* mi - se - re - re, mi - se - re - re no -

*pp* *poco rit.* *cres.*

**B** *f* *Allegro non troppo.*

- bis.

**TUTTI. SOPRANO.**  
*mf* *f* *accel. un poco.* *marcato.*  
 Mi - se - re - re, mi - se - re - re. Ag - nus De -

**TUTTI. ALTO.**  
*mf* *f* *accel. un poco.* *marcato.*  
 Mi - se - re - re, mi - se - re - re. Ag - - -

**TUTTI. TENOR.**  
*mf* *f* *accel. un poco.* *f marcato.*  
 Mi - se - re - re, mi - se - re - re. Ag-nus De - i, qui tol - lis pec -

**TUTTI. BASS.**  
*mf* *f* *accel. un poco.* *f marcato.*  
 Mi - se - re - re, mi - se - re - re. Ag-nus De - i, qui tol - lis pec -

**B** *accel. un poco.* *Allegro non troppo.*  $\text{♩} = 108.$   
*f* *f marcato.*

*ff*  
 - i, mi - se - re - re, mi - se - re - re, mi - se -

*ff*  
 - nus De - - i, mi - se - re - re, mi - se - re - re no - bis,

*ff*  
 - ca - ta, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se -

*ff*  
 - ca - ta mun - di, mi - se - re - re no - bis, mi - se -

*ff*

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bis, mi - se - re - re, mi - se - re - re...  
 bis, mi - se - re - re, mi - se - re - re...  
 bis, mi - se - re - re, mi - se - re - re...  
 bis, mi - se - re - re, mi - se - re - re...  
 Sva... bis, mi - se - re - re, mi - se - re - re...  
 > pesante. > dim.

Tempo 1mo. Adagio.  
 mf dim. rit. > mi - se - re - re... no... bis.  
 mf dim. rit. > mi - se - re - re... no... bis.  
 Tempo 1mo. Adagio.  
 mf dim. rit. p pp

SOLO. TENOR.  
 p Ag - nus . . De - i . . qui tol - lis pec -  
 3 3 pp

ca - ta mun - di, qui tol - lis, qui tol -

*Fl.*

lis pec - ca - ta . . mun - di,

*pp* *cres.* *E*

Do - na no - bis . .

Do - na no - bis

Do - na no - bis

*pp* *pp* *E*

*mf* *cres.*

do - na, do - na, do . . .

pa - cem, do - na no - bis pa - cem, do . . .

pa - cem, do - na no - bis pa - cem, do . . .

pa - cem, do - na no - bis, do - na . . .

*pp* Pa - cem, . . .

*cres.*

[illegible][illegible]

*mf espress.*

- cem, pa - - - - - cem.

*p cres.*

cem, do - na no - bis.. pa - - -

*cres.*

cem, do - na no - bis

*p cres.*

- cem, do - na no - bis.. pa - - -

*pp*

*p cres.*

- na . . . no - - - bis, do - na no - bis pa - - -

*pp*

*cres*

*cen*

*do.*

*mf cres.*

cem, . . . do - na no - bis pa - - -

*espress.*

*mf cres.*

pa - - - cem, . . . Ag - nus De - i, qui tol - lis pec - ca - ta . . .

*espress.*

*mf cres.*

cem, . . . Ag - nus De - i, do - na pa - - -

*mf cres.*

cem, pa - - -

*f*

*f*

*f*

*f*

*mf cres.*

*f espress.*



cem, *p*  
 mun di, do - na  
*mf espress.*  
 cem, do - na no - bis pa cem,  
*mf espress.*  
 cem, do - na no - bis pa cem,  
*mf espress.* *p*  
 do - na no - bis pa cem,  
 no - bis pa cem, do - na  
 pa cem, do - na no - bis  
 pa cem,  
 do - na no - bis pa cem,  
 no - bis pa cem, do na pa cem,  
 pa cem, do na,  
 do - na no - bis pa cem,  
 dim.



ca - ta mun - di, do - na no - bis,

*p*

*pp marcato.*

*pp Cor. Fag.*

do - na no - bis pa

*I*

*pp rit.*

*dim.*

*pp rit.*

*a tempo.*

cem, do - na no - bis pa

*Ossia :*

*pp*

*Tutti.*

*a tempo.*

*pp*

Do - na no - bis pa - - cem, do - na no - bis

*pp a tempo.*

Do - na no - bis pa - - cem, do - na no - bis

*a tempo.*

*pp*

Do - na no - bis pa - - cem, do - na no - bis

*a tempo.*

*pp*

Do - na no - bis pa - - cem, do - na no - bis

*Str.*

*pp a tempo.*

dim. *rit.*

cem, pa cem, pa

dim.

pa cem, . .

dim.

pa cem, . . pa cem, . .

dim.

pa cem, . . pa cem,

dim.

pa cem, pa cem,

dim. *pp* *pp rit.*

*pp*

cem, pa cem.

*rit.* *pp*

pa cem.

*rit.* *pp*

pa cem.

*rit.* *pp*

pa cem.

*rit.* *pp*

pa cem.

*pp*

*Ped.*

THE END.





# NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

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SPRINGTIME (ditto) (Sol-FA, 0/6) ...	2/6	—	—	—
SUMMER (ditto) ...	2/6	—	—	—
THE GOLDEN CITY (ditto) (Sol-FA, 0/6) ...	2/6	—	—	—
THE WISHING STONE (ditto) ...	2/6	—	—	—
THE WATER FAIRIES (ditto) ...	2/6	—	—	—
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<b>THOMAS ANDERTON.</b>				
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THE NORMAN BARON ...	1/0	—	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/4) ...	1/0	—	—	—
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HEZEKIAH ...	2/6	—	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—	—
ST. BARNABAS ...	2/0	—	—	—
<b>E. ASPA.</b>				
THE GIPSIES ...	1/0	—	—	—
ENDYMION ...	4/0	—	—	—
<b>ASTORGA.</b>				
STABAT MATER ...	1/0	1/6	—	—
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MASS, IN B MINOR ...	2/6	3/0	4/0	—
MISSA BREVIS, IN A ...	1/6	—	—	—
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0	—
Abridged, as used at St. Paul's				
THE PASSION (S. JOHN) ...	1/6	—	—	—
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	—
MAGNIFICAT ...	2/0	2/6	4/0	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	1/0	—	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	—
O LIGHT EVERLASTING ...	1/0	—	—	—
BIDE WITH US ...	1/0	—	—	—
A STRONGHOLD SURE ...	1/0	—	—	—
BE NOT AFRAID (Sol-FA, 0/4) ...	0/6	—	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	—
I WRESTLE AND PRAY (Sol-FA, 0/2) ...	0/4	—	—	—
THOU GUIDE OF ISRAEL ...	1/0	—	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	—
<b>J. BARNBY.</b>				
REBEKAH (Sol-FA, 0/3) ...	1/0	1/6	2/6	—
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—	—
<b>LEONARD BARNES.</b>				
THE BRIDAL DAY ...	2/6	—	4/6	—
<b>J. F. BARNETT.</b>				
THE ANCIENT MARINER (Sol-FA, 2/0) ...	3/6	4/0	5/0	—
THE RAISING OF LAZARUS ...	6/6	—	9/0	—
PARADISE AND THE PERI ...	4/0	—	—	—
<b>BEETHOVEN.</b>				
THE PRAISE OF MUSIC ...	1/6	2/0	3/0	—
RUINS OF ATHENS ...	1/0	1/6	2/6	—
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	—
MOUNT OF OLIVES ...	1/0	1/6	2/6	—
MASS, IN C ...	1/0	1/6	2/6	—
COMMUNION SERVICE, IN C ...	1/6	—	3/0	—
MASS, IN D ...	2/0	2/6	4/0	—
THE CHORAL SYMPHONY ...	2/6	—	—	—
Ditto, THE VOCAL PORTION ...	1/0	—	—	—
(Ditto, Sol-FA, 0/6) ...	—	—	—	—
THE CHORAL FANTASIA (Sol-FA, 0/3) ...	1/0	—	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	—
MEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—	—
<b>KAREL BENDL.</b>				
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	—
<b>WILFRED BENDALL.</b>				
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—	—
(Ditto Sol-FA, 1/0) ...	—	—	—	—
<b>SIR JULIUS BENEDICT.</b>				
ST. PETER ...	3/0	3/6	5/0	—
THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	2/6	3/0	4/0	—
PASSION MUSIC FROM ST. PETER ...	1/6	—	—	—
<b>SIR W. STERNDALE BENNETT.</b>				
THE MAY QUEEN (Sol-FA, 1/0) ...	3/0	3/6	5/0	—
THE WOMAN OF SAMARIA (Sol-FA, 1/0) ...	4/0	—	6/0	—
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	—
<b>G. R. BETJEMANN.</b>				
THE SONG OF THE WESTERN MEN ...	1/0	—	—	—
<b>W. R. BEXFIELD.</b>				
ISRAEL RESTORED ...	4/0	—	6/0	—
<b>HUGH BLAIR.</b>				
HARVEST-TIDE ...	1/0	—	—	—
<b>JOSIAH BOOTH.</b>				
THE DAY OF REST (Female voices) ...	2/6	—	—	—
<b>E. M. BOYCE.</b>				
THE LAY OF THE BROWN ROSARY ...	1/6	—	—	—
YOUNG LOCHINVAR ...	1/6	—	—	—
<b>J. BRADFORD.</b>				
HARVEST CANTATA ...	1/6	—	—	—
THE SONG OF JUBILEE ...	2/0	—	—	—
PRAISE THE LORD ...	2/0	—	—	—
<b>W. F. BRADSHAW.</b>				
GASPAR BECERRA ...	1/6	—	—	—
<b>J. BRAHMS.</b>				
A SONG OF DESTINY ...	1/0	—	—	—
<b>C. BRAUN.</b>				
SIGURD ...	5/0	—	—	—
<b>J. C. BRIDGE.</b>				
DANIEL ...	3/6	—	—	—
RUDEL ...	4/0	—	—	—
<b>J. F. BRIDGE.</b>				
ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	1/0	—	—	—
MOUNT MORIAH ...	3/0	—	—	—
BOADICEA ...	2/6	—	—	—
CALLIRHOË (Sol-FA, 1/6) ...	2/6	3/0	4/0	—
NINEVEH ...	2/6	3/0	4/0	—
THE INCHCAPE ROCK ...	1/0	—	—	—
THE LORD'S PRAYER ...	1/0	—	—	—
<b>DUDLEY BUCK.</b>				
THE LIGHT OF ASIA ...	3/0	3/6	5/0	—
<b>EDWARD BUNNETT.</b>				
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	—
<b>W. BYRD.</b>				
MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—	—
<b>CARISSIMI.</b>				
JEPHTHAH ...	1/0	—	—	—
<b>F. D. CARNELL.</b>				
SUPPLICATION ...	5/0	—	—	—
<b>GEORGE CARTER.</b>				
SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6	—
<b>WILLIAM CARTER.</b>				
PLACIDA ...	2/0	2/6	4/0	—
<b>CHERUBINI.</b>				
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6	—
SECOND MASS, IN D MINOR ...	2/0	2/6	3/6	—
THIRD MASS (CORONATION) ...	1/0	1/6	2/6	—
FOURTH MASS, IN C ...	1/0	1/6	2/6	—
<b>E. T. CHIPP.</b>				
JOB ...	4/0	—	—	—
NAOMI ...	2/0	—	—	—
<b>FREDERICK CORDER.</b>				
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ...	2/6	—	—	—
<b>SIR MICHAEL COSTA.</b>				
THE DREAM ...	1/0	—	—	—
<b>H. COWARD.</b>				
THE STORY OF BETHANY (Sol-FA, 1/6) ...	2/6	3/0	—	—
<b>F. H. COWEN.</b>				
ST. JOHN'S EVE (Sol-FA, 1/6) ...	2/6	3/0	4/0	—
A SONG OF THANKSGIVING ...	1/6	—	—	—
SLEEPING BEAUTY (Sol-FA, 1/6) ...	2/6	3/0	4/0	—
RUTH (Sol-FA, 1/6) ...	4/0	4/6	6/0	—
<b>J. MAUDE CRAMENT.</b>				
I WILL MAGNIFY THEE, O GOD (145th Psalm) ..	2/6	—	—	—
<b>W. CRESER.</b>				
EUDORA (A dramatic Idyll) ...	2/6	—	—	—
<b>W. CROTCH.</b>				
PALESTINE ...	3/0	3/6	5/0	—
<b>W. H. CUMMINGS.</b>				
THE FAIRY RING ...	2/6	—	—	—

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TE DEUM ...	1/6	—	—	EARL HALDAN'S DAUGHTER ...	1/0	—	—
THE DESERT (Male voices) ...	1/6	2/0	—	ARETHUSA ...	2/0	—	—
P. H. DIEMER.				C. H. GRAUN.			
BETHANY ...	4/0	—	—	THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0
LAZARUS ...	2/6	—	—	TE DEUM ...	2/0	2/6	4/0
F. G. DOSSERT.				ALAN GRAY.			
MASS, IN E MINOR ...	5/0	—	—	THE WIDOW OF ZAREPHATH ...	2/0	—	—
ANTONIN DVOŘÁK.				J. O. GRIMM.			
ST. LUDMILA ...	5/0	6/0	7/6	THE SOUL'S ASPIRATION ...	1/0	—	—
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NIELS W. GADE.				JOSHUA ...	2/0	2/6	4/0
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ERL-KING'S DAUGHTER (SOL-FA, 0/9) ...	1/0	1/6	2/6	CHANDOS TE DEUM ...	1/0	1/6	2/6
ZION ...	1/0	1/6	2/0	DETTINGEN TE DEUM ...	1/0	1/6	2/6
THE CRUSADERS (SOL-FA, 1/0) ...	2/0	2/6	4/0	UTRECHT JUBILATE ...	1/0	—	—
COMALA ...	2/0	2/6	4/0	O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—
CHRISTMAS EVE (SOL-FA, 0/4) ...	1/0	1/6	—	CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0
HENRY GADSBY.				Or, singly:—	—	—	—
LORD OF THE ISLES (SOL-FA, 1/6) ...	2/6	—	—	THE KING SHALL REJOICE ...	0/8	—	—
ALCESTIS (Male voices) ...	4/0	—	—	ZADOK THE PRIEST ...	0/8	—	—
COLUMBUS (Male voices) ...	2/6	—	—	MY HEART IS INDITING ...	0/8	—	—
G. GARRETT.				LET THY HAND BE STRENGTHENED ...	0/6	—	—
HARVEST CANTATA (SOL-FA, 0/6) ...	1/0	—	—	THE WAYS OF ZION ...	1/0	—	—
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GLUCK.				BATTISON HAYNES.			
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HERMANN GOETZ.				H. HEALE.			
BY THE WATERS OF BABYLON (137th Psalm)... ..	1/0	—	—	JUBILEE ODE ...	1/6	—	—
NGENIA ...	1/0	—	—	C. SWINNERTON HEAP.			
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CH. GOUNOD.				EDWARD HECHT.			
MORS ET VITA (Latin or English) ...	6/0	6/6	7/6	ERIC THE DANE ...	3/0	—	—
DITTO, SOL-FA (Latin and English)... ..	2/0	—	—	O MAY I JOIN THE CHÖIR INVISIBLE ...	1/0	—	—
THE REDEMPTION (English words) (SOL-FA, 2/0)... ..	5/0	6/0	7/6	GEORGE HENSCHEL.			
DITTO (French words) ...	8/4	—	—	OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
DITTO (German words) ...	10/0	—	—	HENRY HILES.			
MESSE SOLENNELLE (St. Cecilia)... ..	1/0	1/6	2/6	FAYRE PASTOREL ...	6/6	—	—
OUT OF DARKNESS ...	1/0	—	—	THE CRUSADERS ...	2/6	—	—
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0	FERDINAND HILLER.			
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—	NALA AND DAMAYANTI ...	4/0	—	6/0
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—	A SONG OF VICTORY (SOL-FA, 0/9) ...	1/0	1/6	—
DITTO (Out of darkness) ...	1/0	—	—				
THE SEVEN WORDS OF OUR SAVIOUR ON ...	1/0	—	—				
THE CROSS (Filiz Jerusalem) ...	1/0	—	—				
DAUGHTERS OF JERUSALEM ...	1/0	—	—				
GALLIA (SOL-FA, 0/4) ...	1/0	—	—				

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<b>HUMMEL.</b>			
FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
THIRD MASS, IN D ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
ALMA VIRGO (Latin and English) ... ..	0/4	—	—
QUOD IN ORBE (Ditto) ... ..	0/4	—	—
<b>W. H. HUNT.</b>			
STABAT MATER ... ..	3/0	3/6	—
<b>H. H. HUSS.</b>			
AVE MARIA (Female voices) ... ..	1/0	—	—
<b>F. ILIFE.</b>			
ST. JOHN THE DIVINE ... ..	1/0	—	—
<b>JOHN WILLIAM JACKSON.</b>			
I CRIED UNTO GOD ... ..	1/6	—	—
<b>W. JACKSON.</b>			
THE YEAR ... ..	2/0	2/6	—
<b>D. JENKINS.</b>			
DAVID AND SAUL (Sol-Fa, 2/0) ... ..	3/0	3/6	—
<b>A. JENSEN.</b>			
THE FEAST OF ADONIS ... ..	1/0	—	—
<b>W. JOHNSON.</b>			
ECCE HOMO ... ..	2/0	—	—
<b>C. WARWICK JORDAN.</b>			
BLOW YE THE TRUMPET IN ZION ... ..	1/6	—	—
<b>ALFRED KING.</b>			
THE EPIPHANY ... ..	3/0	—	—
<b>N. KILBURN.</b>			
THE SILVER STAR (Female voices) ... ..	1/6	—	—
<b>OLIVER KING.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/6	—	—
THE NAIADS (Female voices) ... ..	2/6	—	—
<b>J. KINROSS.</b>			
SONGS IN A VINEYARD (Female voices) ... ..	2/6	—	—
(Ditto, Sol-Fa, 0/6) ... ..	—	—	—
<b>H. LAHEE.</b>			
THE SLEEPING BEAUTY (Female voices) ... ..	2/6	—	—
(Ditto, Sol-Fa, 0/6) ... ..	—	—	—
<b>LEONARDO LEO.</b>			
DIXIT DOMINUS ... ..	1/0	1/6	—
<b>H. LESLIE.</b>			
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—
<b>F. LISZT.</b>			
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0
THIRTEENTH PSALM ... ..	2/0	—	—
<b>C. H. LLOYD.</b>			
ALCESTIS ... ..	3/0	—	—
ANDROMEDA ... ..	3/0	3/6	5/0
HERO AND LEANDER ... ..	1/6	—	—
THE SONG OF BALDER ... ..	1/0	—	—
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—
THE GLEANERS' HARVEST (Female voices) ... ..	2/6	—	—
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0
<b>W. H. LONGHURST.</b>			
THE VILLAGE FAIR ... ..	2/0	2/6	—
<b>HAMISH MACCUNN.</b>			
LAY OF THE LAST MINSTREL (Sol-Fa, 1/6) ... ..	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (Sol-Fa, 0/8) ... ..	1/0	—	—
<b>G. A. MACFARREN.</b>			
SONGS IN A CORNFIELD (Female voices) ... ..	2/6	—	4/0
MAY-DAY (Sol-Fa, 0/6) ... ..	1/0	1/6	2/6
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—	—
OUTWARD BOUND ... ..	1/0	—	2/6
<b>A. C. MACKENZIE.</b>			
THE DREAM OF JUBAL ... ..	2/6	3/0	4/0
THE STORY OF SAYID ... ..	3/0	3/6	5/0
JASON ... ..	2/6	3/0	4/0
THE BRIDE (Sol-Fa, 0/8) ... ..	1/0	—	—
THE ROSE OF SHARON (Sol-Fa, 2/0) ... ..	5/0	6/0	7/6
JUBILEE ODE ... ..	2/6	—	—
THE COTTER'S SATURDAY NIGHT ... ..	2/0	—	—
THE NEW COVENANT ... ..	1/6	—	—
VENI, CREATOR SPIRITUS ... ..	2/0	—	—
<b>J. B. McEWEN.</b>			
THE VISION OF JACOB ... ..	2/0	—	—
<b>F. W. MARKÜLL.</b>			
ROLAND'S HORN (Male Voices) ... ..	2/6	—	—
<b>F. E. MARSHALL.</b>			
PRINCE SPRITE (Female voices) ... ..	2/6	—	—
<b>J. H. MEE.</b>			
HORATIUS (Male voices) ... ..	1/0	—	—
<b>MENDELSSOHN.</b>			
ELIJAH (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0
ELIJAH (Pocket Edition) ... ..	1/0	1/6	2/0

<b>MENDELSSOHN—continued.</b>			
AS THE HART PANTS (42nd Psalm) ... ..	1/0	—	—
COME, LET US SING (95th Psalm) ... ..	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	5/0
(Ditto, Sol-Fa, 0/8) ... ..	—	—	—
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13. My heart and lute.
14. My native Highland home.
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Having a remarkable book, Professor Stanford determined upon the composition of music to match. I cannot tell whether or no he shrank from the gigantic task imposed upon him. Probably not, since these are days little remarkable for diffidence. But one thing is quite sure—the composer called to his aid every agency and resource likely to help him in his flight to heaven, his descent to hell, and his Edenic experiences. . . . The music to the first act, in which old modes and themes are copiously dealt with, is decidedly interesting, and an apt illustration of the composer's exceeding ability as a technical and constructive musician. There is a charming sacred madrigal in five parts, while in effective contrast with more formal strains is a theme connected with the idea of Beauty and eminently worthy to fill that place. . . . The opening music of the third act contains much that is beautiful, but the composer's best effort is made towards the close, after the visions of war and pestilence have ended.

## THE STANDARD.

Professor Stanford has sought inspiration from various sources, ranging from the ancient modes to the latest harmonic and orchestral developments, and in every phase he shows an easy mastery over the forms required for obtaining striking effects. . . . "Eden" was followed with close attention, and at the end of the performance the composer was recalled, and cheered with an amount of

heartiness which betokened genuine appreciation. . . . Unquestionably "Eden" is, in every sense, a noteworthy achievement, and it will be strange if a work so original in design, and containing so much that is powerful and beautiful, is not taken into favour wherever the means are at hand for its adequate interpretation.

## DAILY NEWS.

Professor Stanford's Oratorio "Eden," produced for the first time to-night, is the most ambitious sacred work which the clever Irish musician has yet given us. . . . In the scene in Heaven Professor Stanford makes plentiful use of the older ecclesiastical forms, and there is nothing in this section of his Oratorio more happily conceived than the Motet of seraphs, cherubs, and other angels, and the "Madrigale Spirituale," or sacred madrigal, in which the heavenly host announce the birth of the human creature. The choruses in this act (as, indeed, elsewhere) are far more effective than the work for the soloists, but the part concludes with a capably written and well-developed fugue to the words, "Let all Thy works praise Thee for ever." . . . Audiences will probably consider the Satanic music infinitely superior to the celestial, a feature in which, by the way, "Eden" by no means stands alone. It will now suffice that the Hell choruses are full of vigour and life, and that an ironical point is more than once made of a distorted or burlesqued version of themes already heard in the scene in Heaven. . . . Professor Stanford is of course at his best in the battle choruses, which culminate in a pæan of victory, in a fine "Pain" chorus, and in a capital chorus of "All Seers," in which the Birmingham tenors had an opportunity of distinguishing themselves.

## MORNING POST.

It must suffice now to say that in "Eden" Dr. Stanford displays some of the finest, most thoughtful, and picturesque music he has as yet given to the public. Much of it is sensational—it could not be otherwise considering the subject; much of it is beautiful, all of it is clever, and he may await with satisfaction the approval of all those who can appreciate work which exhibits a perfect knowledge of old and new ideas and treatment. The hearty applause of the audience is an earnest of what is yet to come when the Oratorio is heard in other places.

## DAILY GRAPHIC.

Dr. Stanford has not been slow to avail himself of the many opportunities afforded him by a poem so wide in its scope, so varied in metre, and so suggestive in its diction. It is in many ways the most ambitious and the strongest of all his works. The whole of the second act is exceedingly powerful and full of a sombre picturesqueness. The duet between *Adam* and *Eve* at the opening of Act III. is perfectly beautiful—quite the most lovely thing that Dr. Stanford has ever written. The instrumentation glows with life and sunlight.

LONDON & NEW YORK: NOVELLO, EWER AND CO.



PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

# REQUIEM MASS

FOR

SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

## ANTONÍN DVOŘÁK.

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### THE TIMES.

The *Offertorium* contains some of the most beautiful things in the mass; it begins with a remarkably effective dialogue in well-conceived contrast between the bass chorus and the alto solo, and though the device, employed further on at "*Libera animas*," of making the choir repeat the words rapidly and *sotto voce*, is one that has been soiled with ignoble use, it undoubtedly serves its purpose in this place. The number is well worked up to a fine climax at the words "*Sed signifer sanctus Michael*."

### DAILY TELEGRAPH.

The "*Requiem*" of Antonín Dvořák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "*Stabat Mater*" and the "*Requiem*." Although the "*Requiem*" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvořák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

### STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvořák's latest masterpiece. It must be heard in order to be understood and appreciated, and, happily, London amateurs will have an opportunity shortly at the Albert Hall, where it is to be given by the Royal Choral Society in the course of the season.

### MORNING POST.

The expectations which had been formed of the new "*Requiem*," composed at the request of the committee for this Festival by Anton Dvořák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead. The music is perfectly original throughout, and is founded, not so much upon what is called a *Leitmotif*, as upon a characteristic phrase in which the interval of a diminished second is chief feature. . . . None have made so great a use of the effect before as the Bohemian musician Dvořák. The interval marks a special peculiarity of some of the phases of the music of his native land, and it has been employed by him before, but never with so deeply impressive a result as in the present instance. This, however, is not the only noticeable quality of his music. Although the phrase in itself suggests the free employment of chromatic harmonies, it is perfectly refreshing to find that he has a great regard for those tonal harmonies which form the recognisable

charm of the music of the sixteenth century, such as marks the music of Palestrina, of Byrde, of Tallis, and later of Orlando Gibbons. These points, associated with all the wealth of modern thought and knowledge in dealing with the orchestra, make the work not only a worthy example of "music up to date," but also to a large extent suggestive of further advance in art.

### DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvořák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "*Requiem*" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

### DAILY CHRONICLE.

Antonín Dvořák has at length provided his famous "*Stabat Mater*" with a fitting companion. When the large audience this morning, disregarding the ridiculously antiquated request that there should be no applause at the day performances in the Town Hall, loudly congratulated the composer as he stood at the conductor's desk, and then summoned him back to the platform, the success of the new *Requiem* he had written expressly for this Festival was as emphatically pronounced as any spontaneous expression of approval could well be. Though occupying two hours (the proposed interval midway being very properly postponed until the termination of the work) it was listened to with the closest attention throughout, and at no stage gave sign of having proved wearisome. . . . From any composer it would be an honourable contribution to art, but from Dvořák it is specially welcome as serving to make manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

### WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "*Stabat Mater*," though which is the greater of the two I shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmony and the strong infusion of fresh and original melody. I have no space to describe it number by number, but I would point to the "*Dies Iræ*" as one of the grandest settings ever penned of this awful hymn, and to the "*Recordare*" and the "*Offertorium*" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

### SUNDAY TIMES.

The first question amateurs will ask concerning this work is, "Does it equal the '*Stabat Mater*'?" The answer must be "No," because it is not of the same sustained strength and interest throughout; yet so nearly does it approach the earlier effort in these qualities, in originality, beauty, impassioned sentiment—everything, in fact, that makes Dvořák the genius he is—that the "*Requiem*" must perforce be reckoned in the same category of acknowledged masterpieces.

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